

# JHDS

THE HISTORICAL  
DANCE SOCIETY

*Newsletter February 2018*



*L to R: Alison Ede, Colin Holloway and Michele Odell from Kent-based group "Pastime" preparing to celebrate Christmas at Ightham Mote -- see inside.*



*Newsletter February 2018*

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## **FROM THE CHAIR**

Now is a great time to prepare for a summer season of historical dancing and music. Organisers are starting to fill their event schedules, and performing at these events gives us a wonderful opportunity to showcase our talents to a wider public.

We're continuing our successful First Steps into Historical Dancing workshops for new dancers and musicians. By the time you read this we will have completed our latest series, and visited Bromley, Coventry and Wansford. We're

busy planning for autumn 2018 and spring 2019, and workshops at various folk festivals – Whitby, Sidmouth, Eastbourne - and by some dance groups. Some Early Music Forums also run workshops to encourage their members to play for historical dance. Great!

Before the workshop flood starts, two matters of organisation and administration are being dealt with by the committee. Firstly, our move to become a Charitable Incorporated Organisation (CIO) is on track. Members backed the proposal at the last AGM, and we expect to apply to the Charity Commission before Easter. If we are successful, we shall have a new CIO charity - also titled The Historical Dance Society - run in parallel with the current charity until the end of September. The change will give us several benefits, especially concerning trustee liability. There is some work to do in 2018 on this, e.g. a new (longer!) constitution, but we believe it will be worth it.

Secondly, the General Data Protection Regulations will be enacted at the end of May. They bring up to date the current Data Protection legislation, but with some significant changes. More details in future newsletters about

how we are planning for these changes.

Perhaps most important of all, Jan Guyatt and Janette Bowen retired as trustees at the last AGM. Their contributions to the society are much appreciated, and they will both be much missed – although Jan and Derek continue to run the publications for us. No-one else came forward at the AGM to join the committee as a trustee. This limits what the rest of us can manage, notwithstanding the valuable assistance of our growing band of associates. So, if you or someone you know would like to join us as a trustee – or perhaps an associate – we would be delighted to hear from you. Contact me in the first instance for an informal chat, 01427 873937 or [chairman@historicaldance.org.uk](mailto:chairman@historicaldance.org.uk)

Meanwhile, let me wish you a belated Happy New Year, with much enjoyment in your dancing and music making!

*Peter Barnard*

## **HDS MATTERS**

### **HDS Committee Membership**

Members of the committee take on particular responsibilities, as follows. In effect the trustees manage HDS:

*Chairman:* Peter Barnard  
*Secretary:* Richard Smithies  
*Treasurer:* Steve Collins  
*Director of Education & Research:* Anne Daye  
*Coordinator, HDS Local, & Summer School Admin:* Lynne Spicer  
*Marketing:* Peter Barnard  
**Associates:**  
*HDS Social Media:* Anne Smithies  
*Website & IT:* David Parsons  
*Newsletter:* Ann Hinchliffe  
*HDS Events Admin:* Gill Plant

We hope for someone who has experience of (or an interest in) marketing, or in organising events -- or both! The main committee meets 3 times per year; likewise subcommittees.

Current chairs of subcommittees:  
*Dance teachers:* Anne Daye  
*Publications:* vacancy  
*Music:* Peter Barnard

With Jan retiring from the committee, the work of the publications subcommittee could emphasise more commissioning new work and bringing it to the market. We need someone to chair that subgroup.

*Profiles and appreciations of Janette and Jan are in preparation - Ed.*

### **New subscription deal**

Current membership costs £20, individual, or £35, couple. We now

also offer a 5-year package: £90, individual or £160, couple. If you have already paid the 2017/18 subscription you can offset the payment made against the new 5-year subscription. Either way, it helps hugely if you pay by standing order.

### Newsletter

Comments are welcome on this experimental A5 format. There are more pages, but smaller. This size, we hope, will be attractive and more practical for sending or taking to festivals, clubs etc.

### HDS WORKSHOPS AND EVENTS

#### FIRST STEPS INTO HISTORICAL DANCING (FS)

These have proved so successful in attracting new dancers and musicians that they are being extended; details on website. If you would like one of the workshops in your area, contact Anne Daye (see last page).

#### HDS LOCALS (L)

These are courses organised by HDS groups, with guest tutors.

#### WORK WITH SOURCES (WWS)

These study days, led by Anne Daye unless otherwise specified, explore sources for Renaissance dance. They combine theory and

practice for dance leaders, and dancers.

Future topics include Domenico, the Galliard, and Music. Contact Anne Daye if you would like to host a study day on any topic.

From Thomas Lupton, *All for money. Plainly representing the maners of men, & fashion of the world nowadayes*, 1578. Early English Books Online

#### **Satan.**

Ohe, ohe, ohe my babes, my chickens,  
and my friend *Sinne*,  
Manie one through thee the  
kingdome of hell shall winne:

Ohe, for ioye and gladnes I can not  
stande or sitte,

Upon these cheareful words I must  
needes daunce a fitte.

#### **Sinne.**

Yea, but one thing snottie nose wilbe  
verie hard,

Where shall we get a pype to [p]laye  
the deuill a galliard?

#### **Satan**

Before you turned backe I did both  
crie and weepe,

But nowe through thy comfort I  
can daunce without a pype

#### **Saturday 17<sup>th</sup> February 2018**

Dances from 15<sup>th</sup> C Italy + launch  
of HDS publication *Si Puo Ballare*.

Tutor Hazel Dennison. £15.

1030-1630h, Stamford URC Hall,  
29 Broad St, Stamford PE9 1PJ.

Info: Lynne Spicer, 01664 822404  
or [granthamdanserye@gmail.com](mailto:granthamdanserye@gmail.com).  
*Hosts: Rutland Renaissance Dancers  
and Grantham Danserye*

**Saturday 3 March 2018 WWS**  
Playford; 1100-1700h; £25. Scout  
Hut, St Barbara's Church, 22  
Rochester Rd, Earlsdon, CV5 6AG.  
Jen Morgan, 01926 810415 or  
[jen@folkdancing.co.uk](mailto:jen@folkdancing.co.uk).

**Saturday 17 March 2018**  
Dances c.1612 . Tutor Anne Daye  
11.00-1700h. £18.00. St Andrew's  
Church Hall, Church Lane, Norwich  
NR4 6NW. Contact: Amanda  
Williams: 01603 503824  
[amandawill75@hotmail.com](mailto:amandawill75@hotmail.com)  
*Host: Norwich Historical Dance*

**Saturday 7 April 2018**  
Il Canario, W Europe, 16th-17thC.  
Tutor Hazel Dennison. £20.  
1030-1630h. Arts & Heritage  
Centre, Old Town Hall, High St,  
Baldock SG7 6AR. Book by 7  
March: Helen Young, 01327  
340494 or [helenhds@outlook.com](mailto:helenhds@outlook.com)  
*Hosts: Herts Early Dance and Bedford  
Early Dance and Music*



*Hazel Dennison (L) & friends; Inns of Court dancing*

**Saturday 21 April WWS**  
Inns of Court. 1000-1700h, £10.  
Chelsfield Village Hall, Orpington  
BR6 7RE. Info Tricia Faiers 0208  
668 6895 [triciafa9@gmail.com](mailto:triciafa9@gmail.com)

**Sunday 14 October 2018 WWS**  
Caroso & Negri. £25. 1030-1700h.  
Trinity Leisure Centre, Bromham  
Rd, Bedford MK40 2QD. Contact:  
Helen Young, 01327 340494 or  
[helenhds@outlook.com](mailto:helenhds@outlook.com)

**Saturday 3 Nov 2018 WWS**  
Guglielmo Ebreo. Tutor Hazel  
Dennison. £25. 10.30-17.00h  
Eye & Dunsden Village Hall,  
Dunsden Green, RG4 9QG, Oxon.  
Contact: Helen Young, 01327  
340494 or [helenhds@outlook.com](mailto:helenhds@outlook.com)

**Sun 5- Sun 12 Aug 2018**  
**HISTORICAL DANCE & MUSIC**  
**ANNUAL SUMMER SCHOOL,**  
**Lancashire.** Jacobean Masque.  
Flier enclosed.

*Details tbc:*

**Fri 4 - Sun 6 Jan 2019**  
16thC. Halsway Manor, Somerset.

**Sat 2 March 2019**  
Newark Ball

**August 2019**  
Summer School: Baroque Dance

#### **OTHER EVENTS OF INTEREST**

Look on websites of local dance  
groups for scintillating events

from Mediaeval to Regency. See Editor's Afterthoughts, p 16.

There are around 200 folk festivals in UK every year, many of which include some form of historical dance. If one near you doesn't, why not offer? It's not too late.

Info from [ukfolkfestivals.co.uk](http://ukfolkfestivals.co.uk) and guidance from Peter Barnard, Anne Daye or Ann Hinchliffe.

HDS or EDC members are booked to take part in the festivals below. Support would be welcome from any historical dancers or musicians -- by prior arrangement with the music/dance leader. Contact Peter, Anne or Ann for details.

### **23-25 February 2018.**

Inter-Varsity Folk Dance Festival (IVFDF), Sheffield

### **4-7 May 2018**

Eastbourne International Folk-dance Festival

### **3-10 Aug 2018**

Sidmouth Folk Festival

### **18-24 Aug 2018**

Whitby Folk Week

*See also letter about IVFDF, p 13*

### **Friday 23 February 2018**

Early Dance Circle (EDC) Annual Lecture, Rotherhithe. Millicent Hodson & Kenneth Archer

### **Fri 18- Sun 20 May 2018**

EDC Conference, near High Wycombe.

### **Fri 26- Sun 28 October 2018**

EDC Annual Festival, Norwich

### **10-11 Nov 2018**

Quadrille, London Isabel Suri.

The Calendar of Early Dance shows many events on virtually every continent; worth looking at if you plan to travel abroad. For example, you might like to plan your Malta trip to enjoy Anne Daye's paper at the historical dance conference there.

## **REPORTS AND REVIEWS**

### **Summer School 2017**

*(Natalie's report had been held over owing to lack of space. - Ed.)*

On arrival in the magnificent Stonyhurst College, we were greeted warmly by HDS's Lynne Spicer, given our itinerary, passes, maps, room allocations and shown to our rooms. These were basic student rooms (en-suite) but clean, comfortable with access to kitchens and common rooms. We even had our laundry done for us! Staff throughout the college met all our needs; I even posted letters from their own post room.

Meals were well done with plenty of options and generous portions. I usually have boring meals at these places but the cooking staff did dairy-free versions of everything so I completely indulged in sponge puddings! I can't praise the staff enough and I definitely needed all the extra food with all the dancing.

Being a complete beginner in dance, and never having had lessons, I was nervous and embarrassed. However, Anne Daye and my fellow students were supportive and patient with me. Anne was full of information and able to answer questions in detail and describe the context of the dances. I could have listened to the history all day! I felt totally at ease and safe to make mistakes. I thoroughly enjoyed my time in her class and know I've made some new friends. I didn't stop laughing all week – it was delightful! I even learned a menuet. And I know what a pas de bouree is!

There was something planned every evening -- a social dance, a do-it-yourself concert, or tutor demonstrations by Drs Ricardo Barros and Kimiko Okamoto.

Everybody was approachable from different classes, including tutors. A highlight for me was joining the

musicians and having a jam with Handel under the guidance of Ibi Aziz who made me very welcome in the band pit!

I thoroughly enjoyed my week with HDS and want to thank them for the scholarship. I came away with so much more knowledge and understanding of historical dance and its relationship to music. In fact, I may have developed a bit of a bug for it!

Natalie D Kershaw



## Christmas at Ightham Mote

Ightham Mote is a delightful mediaeval manor house not far from Sevenoaks in Kent. *Pastime* has been asked to entertain visitors in the Summer for a few years now but this Autumn we were asked to entertain visitors in the run up to Christmas.

There were a few snags of course. There are no big rooms at Ightham, even their Great Hall, but they always have a Victorian Christmas set out with a log fire and the table laid up for Christmas Dinner. No room to dance. We

used the Squires Room to dance in. This room is also used as the children's craft room but with chairs round the edge and people standing we had audience of about 40 and enough space to dance Rufty Tufty in our Elizabethan court clothes.

Roger Gregory played bass viol for us, Colin Holloway sang Christmas carols and we danced to well-known mediaeval carol tunes. We had the most appreciative audience who asked lots of questions, some of which led to long interesting discussions. It did help that we were in the only room with any heating and any chairs to sit on but we shared some of our love of Elizabethan Dance and music in a house that must have heard that same music over the centuries and it felt very good.

*Alison Ede*

*See photo, front cover. Thanks to Pastime for permission to use previously omitted report - Ed.*

## **Eighteenth-century Danish Country Dances**

A mad king and a fire that demolished one of Europe's largest palaces were interesting points of discussion during a workshop on eighteenth-century

Danish country dances, an event in Beckenham led by the highly skilled Jorgen Schou-Pedersen.

We learnt from Jorgen how longways dances were very fashionable at the court of King Christian VII of Denmark and that we are very lucky the dance books survived the fire in 1794.

The dances had intricate floor patterns with lots of variations. We looked at dances from the Bülow collection including *Venus déguisé* (1774) and *Engelskdans 6* (1792) using waltz steps. We also looked at German dances from the same period including *Turce* by Antonio Bigatti from the court of Dresden (1780) and *Douze no.4* by Klemm and Pitterlin (1789).

We were intrigued to learn that some of the figures require the gentleman to turn under the lady's arm rather than the other way around. There was speculation this may have been to do with ensuring the ladies' wigs stayed put!

*(See back cover -- Ed.)*

The event which was organised by HDS and supported by Pastime and other groups proved a great success and has inspired me to do some further research into this period.



Anita Francis

## A Delightful Weekend in Beckenham

I am essentially a 19<sup>th</sup> century man, reactionary and royalist. Thus it was very satisfactory for me to travel back in time to the 18<sup>th</sup> century Danish court with Jørgen Schou-Pedersen.

Beckenham, a small village south of London, is nowadays of course swallowed into the London conurbation with one-way streets and other unpleasant features for myself, a simple traveller from rural Surrey. On my first morning, in driving rain, my horseless carriage missed some mile-posts and I got hopelessly lost. To my great chagrin, I had – for the first time in my life – to use that obnoxious modernity, the sat-nav.

But at the end of my journey I was richly rewarded. King Christian VII of Denmark could not have been that mad if he sponsored such charming dancing at his court. His heritage is being conserved and interpreted by that expert Danish dancing master Jørgen Schou-Pedersen. I had met Jørgen in the past, during sorties to the court of the Emperor Franz-Joseph in Vienna and the palace of Prince Albrecht in Dresden. I knew him as

an experienced and elegant dancer, but never as a teacher.

He did not disappoint: the 2-day workshop was of a very high standard. We learnt no fewer than nine dances, from quite simple to intricate. Dancing one of the cotillions with a rather long German name, I was glad I did not skip my math classes at school when we learned fractions: some of us had to progress only  $\frac{3}{8}$  and others  $\frac{5}{8}$  of a circle.

Sunday's last dance was a *mignon* piece, *Les Pécheurs*, which though tired I felt I never wanted to stop dancing. Prior to that, we enjoyed another dance with a French name, *Pour La Belle Sophie*, with a cheeky flirting finale.

The only slight puzzlement to my mind was the moderate number of participants. There were 18 of us on Saturday and 12 on Sunday. With a tutor like Jørgen I would expect a long queue of dancers outside the venue clamouring to squeeze into the crowded hall. Well, now I only hope that I won't grow too old to dance before HDS invites Jørgen back.

Dalbor Sudwell



### **WWS -- Inns of Court workshop.**

In December, Hertfordshire Early Dance (HED) hosted *Working With the Sources*, attended by a diverse group of people with many years and areas of experience. This, with Anne Daye's excellent teaching, made a very informative day.

We began with a detailed look at the known historical sources for the Measures associated with the Inns of Court - some well-known, one or two recently re-discovered. We discussed their origins, how important dance was in the period and how the influence of the Inns of Court may have contributed to the dispersal of the measures across the country. Moving on to the practical, we reconstructed three of the measures from the evidence, becoming aware of some development over time. Both dance instruction and musical accompaniment was considered: dancers and musicians worked together to solve challenges set by Anne based on the sources. The day ended with a complete re-

enactment of the Old Measures as danced at Inns of Court from the 1500s even to the 19th Century.

As a dancer, choreographer and performing arts teacher I found the day very enjoyable. My interest in historical dance was initiated by a project: a series of performances combining film and live performance, created by a friend and student with a lifelong interest in the Tudor Era. He wishes these performances to be as authentic as possible, and use them to raise money for Help for Heroes and Breast Cancer Care.

Until connecting with HED and Colchester Historical Dance, we had done our best using the research and internet sources available. However there is no substitute for experienced instruction by specialists such as HED. Since January 2016 we have been made very welcome, learnt a lot and recently joined the group as full members.

This Elizabethan project led to my attending the workshop. We plan to recreate an Elizabethan feast which will include historical dance, music, authentic food, and a play / masque with audience participation -- no small task! The performance will raise money for the chosen charities and will be

very community-orientated, for people of all ages, skills, abilities and levels of experience.

The Inns of Court workshop has deepened my understanding of Elizabethan dance in context, my confidence in performing these dances and my knowledge of how they were choreographed and developed. This helps me to get into the mind-set of a dance instructor or choreographer of the period. This is especially useful, since we intend to create some new but convincing dance pieces for the entertainments and masques to conclude the project, and need to demonstrate the known dances to a high level.

Although many of these sources have been available for some time I feel it is still important to revisit them. There are probably still new things to discover within them as we continue to dissect. Discussing and debating the sources was illuminating. Owing to the diverse backgrounds of participants, we could approach them from many angles -- addressing musical structure, history and folk dance amongst other aspects.

I would like to thank HDS for organizing the workshop, Anne Daye for her teaching, Herts Early Dance for hosting the day and all

of those that contributed the ideas, opinions and experiences that made the day such a success.

Valerie Herron -  
*Inspire Theatre Collective & HED*

### **18th century Country dances to music by Purcell and Handel, with Barbara Segal, at High Leigh**

Our tutor promised us interesting dances, and they were. We have just returned from a fascinating weekend of variety and riches. I lost count of how many different dances Barbara Segal taught, but each had something memorable about it, whether pattern of the dance or musical arrangement.

Particular favourites were *The Laughing Vicar* with its unusual heys and interweaving patterns; *The Happy Couple* (what jolly names!), which alternated between a dignified minuet and a perky hornpipe, danced in hemiola rhythm; and *The Beauteous Grove*, whose simple grace we were grateful for on Friday evening, having temporarily abandoned the speedy (but ultimately satisfying) *The Fit's Come On Me Now*. Because most of the recorded arrangements were relatively modern, it was not always necessary or possible to do many

baroque steps, so footwork was kept fairly simple.

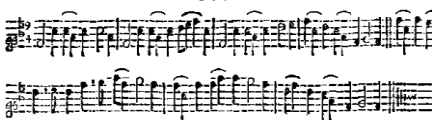
As well as the recorded musical arrangements, we were fortunate to do a few dances to live accompaniment from Matthew Spring on hurdy-gurdy and resident Bill Tuck on pipe and tabor. On Saturday evening there was plenty of music, drama, poetry and dance as participants were encouraged to perform a party piece in celebration of Burns Night. It was all great fun, and along with excellent food and accommodation contributed to a very worthwhile weekend.

We in Norwich Historical Dance look forward to these weekends immensely, and hope there will be more! Very many thanks to organiser Gill Plant, and Barbara.

Harriet Cox

The B. of Chry's [1811 & 1812]  
The Fir's come on the row. ♪

2. Longways for 41 many as will.



First Man call off and go below the 2. Man and come up into his place, the 2. Wo. go round the 1. Wo. into her place again, then each cu. take hands and turn outer round into the 2. cu. do the same over as the first did. *This is the first strain played twice.*

First and 2. Man cross over and change into their own We. places, then the 1. Man go b Wo. the half Figure, while the 1. Wo. goes round the 2. Man the half Figure, till they come places again, and turn S. The next cu. call up and do the time. *This is the second strain of*

Playford's Dancing Master, 1686-1721

## PEOPLE

HDS Profile: Peter Barnard

**What dancing or music were you engaged in when you were 10?**

When I was at primary school I did no formal dancing. My school was stronger on sport, so I played cricket, football and netball.

**When you were 20?**

Growing up near Northampton, I went to ceilidhs run by the local EFDSS at Northampton YMCA. It was a great introduction to folk dancing; lively dancing, lively music, lots of dancers. That led to Morris dancing: Moulton Morris Men, then Cambridge Morris Men, and Brackley Morris Men. I also did some sword dancing with Eagle Yard Sword when I was in Cambridge.

**After that?**

Dancing meant English folk dance and Morris dancing until I was in my 40's. By then I had been calling and playing for folk dances for about 20 years. I developed a keen interest in French traditional dance and ended up teaching it. One gig in Shropshire for the Civil War Society led to calling and playing for some Playford dances. That was extended when we worked as musicians and callers at family

folk camps run by Les Mains Unies who are keen on Arbeau branles and Playford dances. That interest aroused in historical dance was developed with White Rose, and Grantham Danserye, as well as at DHDS workshops.

**Can you identify points of contact with historical dance that attracted you to HDS?**

I think my first contact was Anne Daye at a DHDS workshop in London. That led naturally to me joining DHDS (later HDS).

**What interests you specially?**

My split personality divides fairly evenly between dancing, playing for dance and teaching dance -- English folk, French traditional or historical. My real passion is drawing new people to experience historical dance and music at first hand.

**What is HDS's strongest attribute?**

Its members: their passion for and knowledge of historically informed dance and its music.

**If you could magically design a building for HDS to occupy in 10 years' time, what would it be most like?**

A college – it's a place for people to come together, learn and share knowledge and ideas. That is a physical representation of HDS. The style of architecture

would be firmly based in the 16th century.

(As chairman of HDS, I shudder at the thought that we might have a building to look after!)

**With the same magic wand, what would be your most perfect and memorable dance event?**

A grand banquet with fine food and music in a grand hall. It would be memorable for being the first such historical dance that the majority of the dancers have attended. We would have created a new world for them.

**In memory:**

**Geraldine Stephenson 1925-2017**

Geraldine Stephenson was one of the most respected and busy professional choreographers for historical movement and dance. She had a knack of coaching performers to move and dance convincingly in styles from medieval to 19th century – pleasing even the hard-core historical dance specialists.

This was due to her foundation training with Rudolph Laban and her own sensitivity and knowledge. She started at Bedford College of Higher Education with Joan Goodrich, joined Laban at Manchester, then moved with the

Art of Movement Studio to Adlestone. Laban's movement principles became far more influential in the world of dramatic theatre than in professional dance; and from the 1950s, Geraldine worked extensively in theatre, television and film. She choreographed for all periods of *Centuries in Dance*, and for BBC's *The Six Wives of Henry VIII*.

Members of EDC and HDS may remember her fabulous lecture for EDC entitled *Swirling Skirts Fill the Screen*, which brought home the restrictions and conventions of working on historically-set programmes. I was fortunate to attend a study day at the Art of Movement Studio in 1970 led by Geraldine in the wonderful days of generous funding to early career teachers.

Carol Wallman, of HDS and Bedford Early Dance and Music, has warm memories of Geraldine: 'Like many others in the dance world, I was saddened at news of Geraldine's passing. Geraldine taught me Historical Dance and Rhythm as a young student at the Art of Movement Studio. She choreographed the *Masque of St Teilo* which we performed at Llandaff Cathedral with Geoffrey Sutherland in the lead role.

'Geraldine's teaching was vivacious and captivating. We eagerly looked forward to her lectures opening a window on the wider world of theatrical dance, and hoped some of it would rub off. She was a great influence on my understanding of integrated performance arts and my own teaching. Later I served with her on the Laban Guild Committee. Her knowledge, vast experience, common sense, gentility and sensitivity were invaluable.

'I am privileged to have known her.'

Anne Daye



Above: Geraldine Stephenson

LETTERS

***An important letter on Dance,  
Disability and the Equality Act 2010 -  
Ed***

There are many reported benefits of dance: co-ordination, balance, fitness, memory, socialising, etc. Although there are dance groups specifically for people with disabilities, in general disabled people often miss out. These could be people born with a disability or people who become impaired, e.g. with a dementia, later in life. Dance groups could be failing to retain members who develop disabilities, or not encouraging new members with disabilities to join. Leaving aside how far the Equality Act 2010 may apply to dance clubs, it would be good practice for the guidelines to be followed.

We are organisations carrying out functions of a public nature e.g. dance classes, workshops, conferences, balls and festivals. The Equality Duty: we have to consciously think about and to anticipate people with disabilities joining, not to wait until they appear. The onus is on the organisation, not the disabled individual, to make "reasonable adjustments".

An organisation must not discriminate directly (treat

someone worse just because they are disabled) or indirectly (act in a way that has a worse effect on a disabled person than it has on more fully able people).

Organisations must also consider how to advance equality of opportunity, between non-disabled and disabled people.

There is a duty to make reasonable adjustments to remove barriers for disabled people. People with a hearing impairment may need more written instructions, less background noise. People with visual impairments may need written information in black ink not pencil, larger font. People with mental health problems or learning disabilities may need more support, help with using public transport, car share etc. A step forward would be having an equal opportunity officer.

How often are Risk Assessments carried out by organisers? They are especially important when people with disabilities are relying on accurate information before booking a place at an unknown venue. A hazard is anything that may cause harm. Risk is the chance, high or low, that someone could be harmed, whether or not they have problems.

### *Procedure:*

Identify the hazard -- inside or outside the building.

Who might be harmed? how?

Evaluate the risks and decide on precautions.

Record findings. Review and update.

It is far better to inform people in advance of potential hazards so they can take precautions, e.g. bring torches if there is poor external lighting, rather than having an accident later on.

To imagine how it would feel not to see or hear clearly, move easily or remember instructions, is difficult -- but so is life for people with disabilities. Any society which does not consider the needs of others disables people, by unthinkingly putting up barriers.

Hand on heart, fellow dancers, have you done all you can?

*Kathy Chapman  
Oxford Historical Dance Society  
@ Didcot.*

### **Editor's postscript.**

Questions of equal access and inclusion, and also data protection, are being actively considered by the HDS committee and associates. The policies agreed in 2015 and 2016 --

available to anyone -- are being revised and extended. Summaries, with guidelines for clubs, will be printed here as soon as possible.

The 2010 Equality Act covers discrimination of all kinds -- racism, sexism, homophobia etc. Forward-thinking dance leaders take these topics seriously. See, for example, the website *Inclusion FolkDance*, run by Jen Morgan of the highly successful 'Zesty Playford', with contributors from Sidmouth, IVDFD (see page ) and other festivals.

Every group should discuss PEEPs-- Personal Emergency Exit Plans -- recommended for anyone who may have difficulty in emergency. Ask the whole group if anyone thinks they may need help, ask them how, and make a note of it on the register or membership list. Can be done privately but it does help if everyone knows that PEEPs exist, so they don't all rush to help and get in the way. Can be as simple as a specified person such as a dance partner being their "buddy". Leaders should point out fire exits and fire doors (flame-proof for 30+ minutes, protecting a less mobile person till the fire brigade arrives). However low the chance of a fire, spending a few minutes on PEEPs is worth doing.

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*From Daisy Black, Sheffield Playford Facebook:*

We are on the look-out for volunteer callers and musicians for Playford in the Pub on Friday nights. Please note that this & all IVDF calling is gender-free, so if you don't usually call gender-free now's your chance to try it out.

*Dear Ann,*

Eastbourne International Folk-dance Festival: The EIFF Playford Ball is sold out. Workshops on Playford 1651-1670 and Kynaston, and classes led by Renaissance Footnotes, are accessible with a day ticket -- see website <http://eiff.org.uk>.

*Maureen Knight, EIFF co-Director  
info@eiff.org.uk*

#### **EDITOR'S AFTERTHOUGHTS**

Are you swearing because an event submitted to me by your group hasn't been published? We are now victims of our own success: there is simply not enough space in the newsletter!

A newsletter should print news, including events. However: An issue of 16 pages weighs about 75g, so can be posted even with other fliers in the envelope at small-letter rate, 56p. Over 100g costs £1.22. It's wonderful that between 10 and 20 local events

are being submitted for each issue, as well as WWS, FS, AGM and SS; but details for all would fill about 7 pages: indigestible, and fewer articles -- unless we pay more postage.

So notices have to be curtailed. Legal stuff such as AGM will appear in full. WWS, FS and SS will be given only as "date, title, place" plus the all-important contact info, for people to find out more.

Next issue will include a guide to writing newsletter articles -- unless there's such a flow of good stuff (such as Letters from Lydia) that there's no room!

*Ann Hinchliffe*

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POET'S CORNER.

For the *Poughkeepsie Advertiser*.

The Acknowledgment.

Translated from a Fragment of *Anacron*,  
lately found among the ruins of a  
Theatre in *Eprou*.

WITH the ladies' permission, most  
humbly I'd mention  
How much we're obliged by all their  
attention;  
We sink with the weight of the huge  
obligation,  
Too long, and too broad, to admit com-  
pensation.  
For us—(and I blush while I speak I de-  
clare)  
The charming enchanters be-torture  
their hair,  
Till gently it rises, and swells like a  
knoll,  
Thirty inches at least from the dear lit-  
tle poll;  
On the tip-top of which, all peer out  
together,  
The ribband, the gauze, and the o-  
strich's feather,  
Composing a sight for an Arab to swear  
at,  
Or huge Patagonian a fortnight to stare  
at.  
Then hoops at right angles that hang  
from the knees  
And hoops at the hips, in connection  
with these,  
Set the fellows presumptuous, who court  
an alliance,  
And ev'ry pretender, at awful defiance.  
And I have been told (tho' I must disbe-  
lieve,  
For the tidings as fact, I would never  
receive)  
That billets of cork have supplied the  
place,  
Of something, the fair ones imagine a  
grace;  
But whether 'tis placed behind or before;  
The shoulders to swell, or the bosom to  
shoar,  
To raise a false wen, or to expand a false  
bump,  
Project a false hip, or protrude a false  
rump,  
Was never ascertain'd; and fegs I de-  
clare  
To make more enquiry I never will dare.

XXXXXXXXXXXXXXXXXXXX



The Acknowledgment

With the ladies' permission, most humbly I'd mention  
How much we're obliged by all their attention;  
We sink with the weight of the huge obligation  
Too long & too broad to admit compensation.  
For us (and I blush while I speak, I declare)  
The charming Enchanters be-torture their hair,  
Till gently it rises and swells like a knoll  
Thirty inches at least from the dear little poll;  
From the tip-top of which all peer out together  
The ribband, the gauze, & the ostrich's feather;  
Composing a sight for an Arab to swear at  
Or huge Patagonian a fortnight to stare at.  
Then hoops at right angles that hang from the knees  
And hoops at the hips in connection with these  
Set the Fellows presumptuous who court an alliance,  
And ev'ry pretender, at awful defiance.  
And I have been told (though I must disbelieve  
For the tidings as fact, I would never receive)  
That billets of cork have supplied the place  
Of something the Fair-ones imagine a grace;  
But whether 'tis placed behind or before;  
The shoulders to swell, or the bosom to shoar  
To raise a false wen or expand a false bump  
Project a false hip or protrude a false rump,  
Was never ascertain'd; and fegs I declare  
To make more enquiry I never will dare.

Verses from *Country Journal and Poughkeepsie Advertiser* -- yes, a real place! -- 1787.  
Illustration: Fashion plate showing women's costume. Hand-coloured etching, Paris, 1787  
Victoria and Albert Museum, London, museum no. E.988-1959